Woodbury University School of Architecture

Studio 2A
ARCH 281

Semester: Fall 2019
Time: Tuesday / Friday: 1:15-6:15 pm
Location: ASB 102
Instructors:

Mark Ericson: mark.ericson@woodbury.edu
Carmelia Chiang: carmelia.chiang@woodbury.edu
Anali Gharakhani: Anali.Gharakhani1@woodbury.edu
Teddy Slowik: teddy.slowik@woodbury.edu

Office Hours: (varies by instructor, email for appointment)

Catalog Description

An in-depth analytical study is made of everyday domestic, work, and recreational rituals through written research and case study, with an emphasis on spatial accommodation of program through materiality, finish, structure, and form. Projects set in limited contexts emphasize the influence of internally driven relationships, with a special focus on hybrid programming.

Five Unit Studio. Prerequisite: ARCH 182, Design Studio 1A.

Learning Outcomes:

Upon completion of this course, it is expected that students will have the following proficiencies:

Formal: The ability to control, generate, and describe form through specific geometric relationships defined in both two and three dimensions

Technical: The ability to use visual scripting software, digital models, rendering software, digital fabrication tools, and produce plans and sections that describe geometric relationships and spatial relationships

Conceptual: The ability to articulate, in verbal and written form, the role of geometry with a specific architectural precedent and its relationship to intent and design outcomes.

Professional: The ability to manage deadlines, organize research, and engage with students and faculty in a collegial manner. Exemplified in class attendance, participation, and project completion.

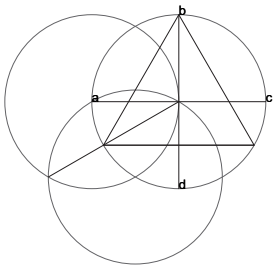
NAAB Student Performance Criteria Introduced

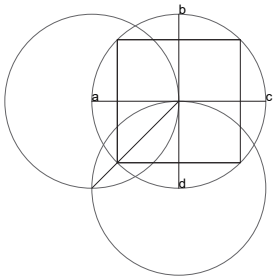
A.1: Professional Communication Skill
Ability to write and speak effectively and use appropriate representational media with peers and with the general public.

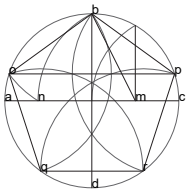
A.6: Use of Precedents
Ability to examine and comprehend the fundamental principles present in relevant precedents and to make informed choices regarding the incorporation of such principles into architecture and urban design projects.

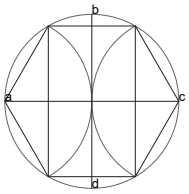
WASC Core Competencies

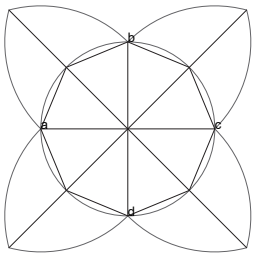
Oral Communication











The regular polygons that can be generated with a compass and straighedge.

PARTIALLY SIMILAR

Those magnitudes are said to be commensurable which are measured by the same measure, and those incommensurable which cannot have any common measure.

(Euclid, Elements, Book Ten, 300 B.C.E.)

The design of a temple depends upon symmetry, the principles of which must be most carefully observed by the architect. they are due to proportion. Proportions is correspondence among the measures of the members of an entire work, and of the whole to a certain part selected as a standard. From this result the principles of symmetry.

(Vitruvius, The Ten Books on Architecture, 30 B.C.E)

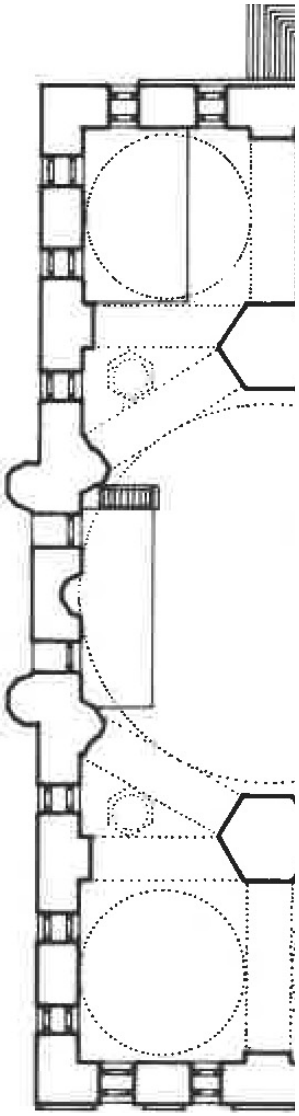
It is well-known fact that throughout antiquity summetria meant commensurability, that is to say the idea that two lengths can have the same common measurement. This is something quite different from our modern spatial property of symmetry, which should not be confused with being equal or identical, because, for example, one cannot put a glove for the left hand on the right hand.

(Bernard Cache, Instruments of Thought: Another Classical Tradition, 2012)

Open up a drafting application and draw a line. Rotate and copy this line from one of its endpoints one time. Connect the open endpoints. This is the bilaterally symmetrical figure of an isosceles triangle. It should be, if you are following instructions. Next, rotate and copy this triangle about the vertex of its two equal sides for 360 degrees. If by some chance the rotation resulted in a regular polygon, you have only been lucky, and probably upon closer inspection you have made an error. You did not follow the instructions or you cheated. Try again. More likely, is that you have an overlapping set of triangles and irregular polygon. It is a bit of mess. It should be. Instead, begin with a circle and divide it into equal segments. Next, construct a single triangle by connecting the center point to any two adjacent points on the circle. At this point, you will have found a triangle that when rotated will result in a regular polygon. In the first example, we began with a perfectly bilaterally symmetrical part, the isosceles triangle, subjected it to rotation, and ended with a whole of unequal sides. In the second example, we began with a whole of equal divisions and generated the part. The part retained the generative logic of the whole and is capable of reproducing it any scale. At a schematic level, this encapsulates the Vitruvian definition of symmetry and the difficulties of the part to whole relationship. An ordered part will not necessarily generate an ordered whole. The whole must be considered in the generation of the part. The relationship is not one-way. It is reciprocal.

In architecture, this problem is perhaps best represented in the design of the centrally planned building. A centrally planned building is round or polygonal figure whose parts have been organized by rotation about a common center. Its basis in Euclidean symmetry structures a clear and legible sense order from the parts to the whole. Objects and forms can be related to one another in space by means of connection to a common center or centers. Proportional relationships structure connections between elements of significantly different sizes, and figures shift between the circle, ellipse, oval, and a range of regular polygons. These properties have made it an ideal form for a variety of purposes across a range of cultures: tomb, church, mosque, government building, palace, and house are but a few examples.

Partially Similar will investigate symmetry in architecture through a study of the part to whole relationships present in centrally planned architecture. Students will begin with the study of precedents developing and expanding their understanding of symmetry and polygonal geometry. While the whole building will remain a key figure throughout the semester special attention will be paid the part, as an attempt to situate contemporary discussions of computational variation within the historical context of the centrally planned building. In response to the Woodbury University School of Architetcture's year of Housing, we will use partial similarity to interrogate the modern notion of the unit in housing. In lieu of repeatable sameness, we will explore the partial similarity of centrally planned architecture as a means of developing novel solutions to the development the unit and its relationship to the whole. The parameters of centrality and polygonal geometry will be used to structure rigorous formal experimentation. In lieu of extreme and endless variation, this studio will work within a set of equally extreme and clearly defined limits. As the third studio in the undergraduate sequence students will be introduced to the discourse of geometry and architecture through the study of historical examples and its contemporary digital applications.



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1447_Uc Serefeki Cami, Erdirne

METHOD:

This semester we will move to edge of centrality—exploring centrally planned buildings inscribed inside of figures of 4 sides. The external forms of the works are simple rectilinear figures that transition to curved geometries as the form of the building moves up and to the center. This process of formal inversion created a sometimes radical discrepancy in section as the form shifted from the rectilinear to the curvilinear. It also created a set of complex structural problems that resulted in unique formal solutions to connect the curves back to their rectilinear bases. There will be two formal problems for the semester:

Symmetry as manifested in the part to whole relationship.
The relationship between rectilinear and curvilinear forms within a single object.

The starting point for the work will be the Euclidean definition of symmetry but students will be expected to expand their understanding and use of symmetry through assigned readings that introduce the concept of the variant in architecture. The primary organizational mechanism will be the diagram the primary geometric operation will be rotation.

Technique:

As a core studio in the undergraduate program the course will cover a series of foundational techniques. Students will receive instruction and gain competency in the following:

Orthographic Projection The description of a three-dimensional object in two two-dimensional views connected with parallel lines. Plan and section will be the primary focus of this drawing technique.

Digital Modeling: The precise description of a three-dimensional object in a digital environment.

Oblique Drawing: The precise description of a three-dimensional object on a two-dimensional plane in a single view.

Rendering: The use of software to convey the volumetric properties of a digital object as it interacts with light and material.

Computation: The use of visual and conventional scripting languages to structure a set of repeatable and variable operations.

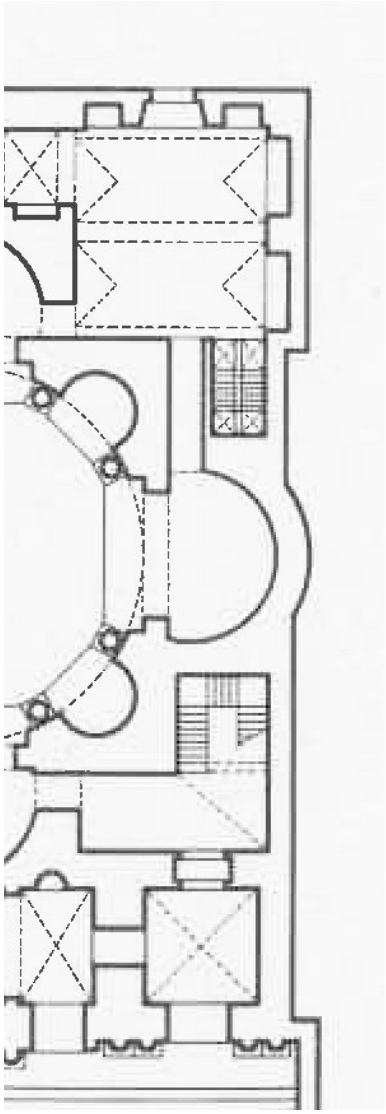
Physical Modeling: The use of 3D printing, laser cutting, and woodshop tools to produce a three-dimensional representation of an architectural object.

STRUCTURE:

The semester will work through a single architectural project that will be divided into four phases that will correspond to the four graded reviews. Each phase builds upon the previous, therefore successful completion of the semester will hinge upon the successful completion of each of the phases.

Partially Similar: Lineaments

The course will begin with the analysis of a centrally planned precedent. While students will be asked to analyze the whole, the focus of the phase will be the part. Students will begin with the analysis of the plan and identify the part that generates the whole. In lieu of measurements, students will assemble all pieces of the drawing as proportions of the radius of the bounding regular polygon that defines the architectural objects. Central to this work will be both the development of an understanding of the concept of symmetry and the role of the diagram. In addition, students will learn a series of representational techniques that will be improved upon over the course of the semester. Central to this will the oblique drawings of the part. A key precedent in this segment will be the analytic drawings of the French engineer Auguste Choissy.



1730_Iglesia de San Luis, Seville

Partially Similar: Variants

During this phase the contemporary understanding of variation will be integrated into the discussion of symmetry and the part to whole relationship. Students will begin the project by producing variations of their part from Lineaments in both drawing and physical model form. The parts must engage variation at the level of the whole but also at the level of the compartition of space within the object. Each of the parts will then be used to generate variants of whole objects. The exercise will result in the production of (9) drawings and (3) Models

Partially Similar: Compartition

In this phase, We will develop proposals for housing in response the Woodbury School of Architecture's year of Housing. In particular, we will engage th e concept of the housing unit through the lense of partialy similarity. Instead of seeing housing as the development of repeatable and interchangable units, students will be asked to look at the potential of both computational variation and the history of centrally planned architecture to develop novel strategies for developing variation through similarity. Whereas in the previous exercise students were asked to experiment at the level of form in relationship to a organizational principles, questions of use, function, and experience will now permeate the discussion.

Partially Similar: Local Interruptions

The final portion of the semester will involve the placement of the project on a specific site. Influences that are external to the object may cause conflicts with the ordering principles that will require a shift in the objects relationship. To solve this, students will revisit the exceptions from in the precedents as a means of breaking with the rotational logics of their part.

COURSE BIBLIOGRAPHY:

Copies of assigned readings will be provided on moodle. Students are encouraged to use this list as a starting point for more in depth research tied towards their specific lines of inquiry. Copies of books that are in the possession of the Library will made available at the reserve desk. Bold text highlights the books which contain the precedents.

Alberti, Leon Battista. 1988. The Art of Buildng in Ten Books. Translated by Joseph Rykwert, Neal Leach, and Robert Tavenor. Cambridge: MIT Press.

Bryon, Hilary. 2008. "Revolutions in Space: Parallel Projections in the Early Modern Era." Arq 12 (3/4): 337–47.

Cache, Bernard. 2009. "THE TOWER OF THE WINDS OF ANDRONIKOS OF KYRROS: An Inaugural and Surprisingly Contemporary Building." The Architecture Theory Review 14 (1–09): 4–18.

Carpo, Mario. 2011. The Alphabet and the Algorithm. Writing Architecture. Cambridge, Mass.: MIT Press.

Cohen, Preston Scott. 2001. Contested Symmetries and Other Predicaments in Architecture. New York: Princeton Architectural Press.

Hersey, George L. 2000. Architecture and Geometry in The Age of the Baroque. Chicago: University of Chicago Press.

Hoag, John D. *Islamic Architecture*. History of World Architecture. New York: H.N. Abrams, 1977. (Reference)

Kuran, Aptullah. *The Mosque in Early Ottoman Architecture*. Publications of the Center for Middle Eastern Studies, No. 2. Chicago: University of Chicago Press, 1968.

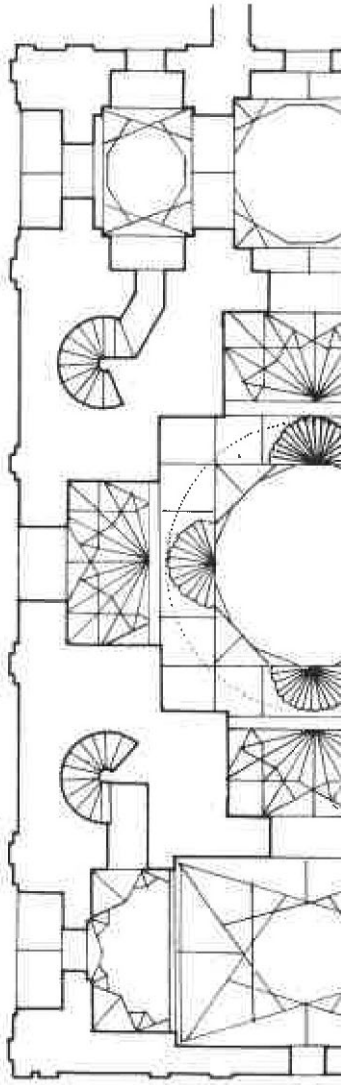
Lynn, Greg. 2004. "The Renewed Novel of Symmetry." In Folds, Bodies and Blobs Collected Essays, 63–71. Brussels: La Letrtre Volee.

Mango, Cyril A., Pier Luigi Nervi, Carlo Pirovano, Bruno Balestrini, and Enzo Di Grazia. 1976. Byzantine Architecture. History of World Architecture. New York: H.N. Abrams, Inc, Publishers. (Reference)

Moussavi, Farshid, and Daniel López. *The Function of Form*. Barcelona: Actar, 2009. (Permanent Reserve)

Norberg-Schulz, Christian. 1974. Late Baroque and Rococo Architecture. History Of World Architecture. New York: H.N. Abrams. (Reference)

Palladio, Andrea. 1738. The Four Books of Architecture. Translated by Isaac Ware. Toronto: Dover.



1460_Ishrat Khaneh, Samarkand

Reiser, Jesse., and Nanako. Umemoto. 2006. Atlas of Novel Tectonics. 1st ed. New York: Princeton Architectural Press.

Rudolf Wittkower. 1962a. Architectural Principles in the Age of Humanism. 3rd ed. London: Norton.

Scolari, Massimo. 2012. Oblique Drawing: A History of Anti-Perspective. Cambridge: MIT Press.

Serlio, Sebastiano, Vaughan Hart, and Peter Hicks. 1996. Sebastiano Serlio on Architecture. New Haven, Conn: Yale University Press.

Vitruvius Pollio., and M. H. Morgan. 1960. Vitruvius : The Ten Books on Architecture. New York: Dover Publications.

SOFTWARE EDUCATION

Students will be provided with detailed tutorials in class, but it is both expected and required that students research and acquire technical expertise outside of class. This is a central component each students continued development in architecture. Software does not last long. It is necessary learn new tools on a regular basis. We will primarily use Grasshopper and Rhino along with the Adobe CC suite. Here are a few resources.

Grasshopper Forums:

Use the forums to receive help in problems and share your knowledge with others:
https://discourse.mcneel.com/c/grasshopper

The Grasshopper Primer:

The Grasshopper Primer by Andrew Lyft is now somewhat outdated but its basic principles and organization still operate as a great introduction: http://www.liftarchitects.com/blog/2009/3/25/grasshopper-primer-english-edition

Grasshopper Tutorials:

Grasshopper maintains an extensive list of links to free tutorials and primers.
https://www.grasshopper3d.com/page/tutorials-1

Software tutorials on Lynda:

If you obtain a Los Angeles Public Library card you can get free access to the tutorials on Lynda.com. This a good resource and it is free.
https://www.lapl.org/collections-resources/online-learning

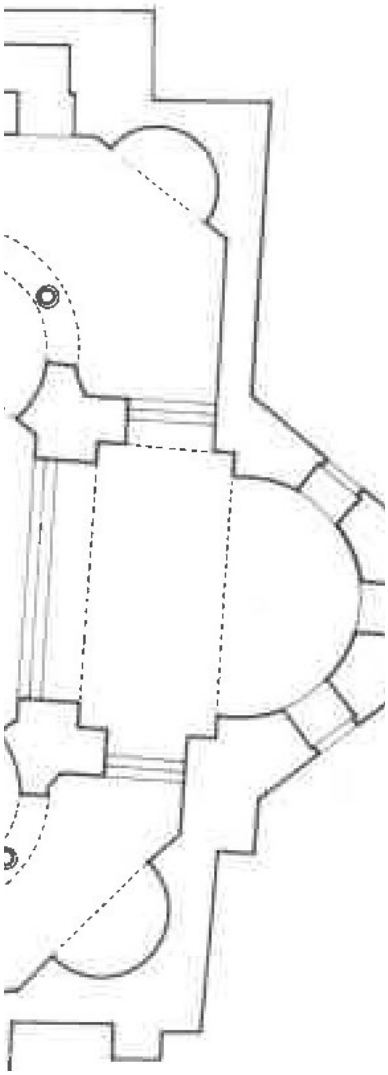
EVALUATION OF STUDENT WORK:

Each of the assignments will be evaluated based on the student's successful completion of the course learning outcomes. At the close of each phase and after the review all students will receive a rubric with the following evaluation criteria:

25%_Formal: The ability to control, generate, and describe form through specific geometric relationships defined in both two and three dimensions

25%_Technical: The ability to use visual scripting software, digital models, rendering software, digital fabrication tools, and produce plans and sections that describe geometric relationships.

25%_Conceptual: The ability to articulate, in verbal and written form, the role of geometry with a specific architectural precedent and its relationship to intent and design outcomes. As part of the WASC core competency track this learning outcome will be centered on Oral communication.



Sts Sergius and Bacchus, Istanbul

25%_ Professional: The ability to manage deadlines, organize research, and engage with students and faculty in a collegial manner. Exemplified in class attendance, participation, and project completion.

FINAL GRADE CALCULATION

Review 1:	25%
Review 2:	25%
Review 3:	25%
Review 4:	25%

ESTIMATE OF COSTS

Students should budget approximately $16 for each week of the semester for printing and $20 for week for model materials. 3D print (s) will be required and is included in this estimate. Students may save money by tiling 11" x 17" sheets for in class pin-ups, but must print on full sheets for reviews.

total for printing: $275
total for modeling: $400

ACTIVITIES, PROCESSES, AND ASSIGNMENTS:

Students are expected and required to complete work outside of class through design investigation and research. It is highly recommended that students work in studio to complete this work.

The studio will work in within the following settings:

Lecture:

Lectures will take approximately thirty minutes during which time the students and instructor will engage in a discussion regarding the information being presented. Student's verbal participation in lectures is required.

Pin-up:

Students must come to each class prepared to present their current work to the instructor and a group of classmates. During pin-ups students and instructors are responsible for engaging in a critical discussion of the work. Active verbal participation is required.

Review:

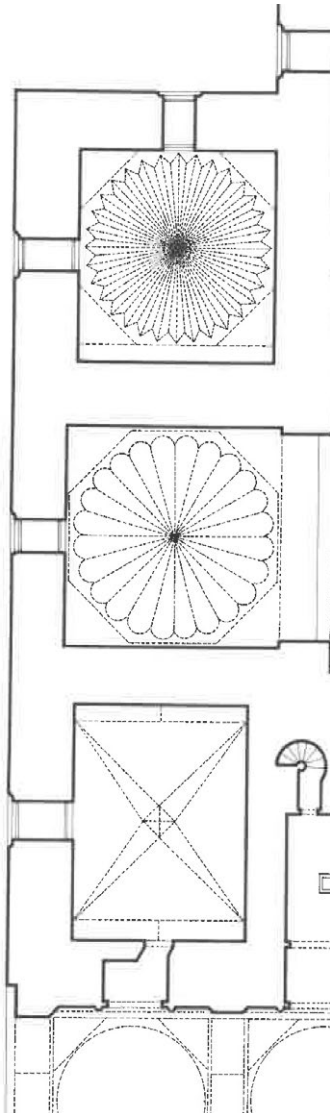
Reviews will consist of oral and graphic presentation of individual projects. Students will be required present a coherent architectural argument at every review. Presentations are not only the evaluation of student progress, but a time of critical discourse between all students and instructors. Student participation is both encouraged and required.

Workshop:

This class is centered on the development of computational skills. Attendance and participation in all workshops is necessary to successfully complete the class.

Studio:

Studio time will be a time of work. Students will meet with instructors in small groups and review the progress of the work. Students who are not currently meeting with the instructors are required to work on assignments for this class only. Students are expected to remain at their desks working during studio time. All work from a given project must be present in the studio at the start of class.



1424_Yesil Cami, Bursa

Drawing/Printing

All of the drawings done during the course of the semester will be digital. In order to receive feedback and improve on the technical and conceptual aspects of drawing students will be required to print for every class session.

Models /Materials

Models will be central to this studio. The supply store, while adequate for much of the work of the semester, will not be capable of supplying all of the material required for the models this semester. All students must be shop certified by the end of the 2nd week of the semester.

Software:

The studio will require the use of the following software: Rhino 6, V-Ray for Rhino, Adobe Illustrator CC, Abobe In-Design CC, Adobe Photoshop CC, Grasshopper (latest build)

Digital Submissions:

Students will be required to submit PDF of their work at the termination of each of the (3) project phases. Work submitted for these purposes should not exceed 50 mb per file. Assignments will not be complete until the pdf is submitted for each project. Students will not receive credit for work that is not submitted. Please use the following naming conventions when submitting digital work: FA19_Arch281_Review #_Lastname.pdf

EXPECTATIONS AND REQUIREMENTS:

Attendance:

Students are expected to be on time and present for the entire duration of every class. Absence, tardiness and lack of participation in class will be directly reflected in your grade for"Professional". Each un-excused absence will result in a (1) point deduction in the category of "Professional" for the assignment in which it occurs. Arriving to class late by more than 15 minutes (1:30pm) will result in a (1) point deduction and will be considered an absence in the category of "Professional" for the assignment in which it occurs. If you are working in the computer lab, please check in with your instructor at 1:15 to see what the days activities entail.

Review / Pin-up preparedness and Participation:

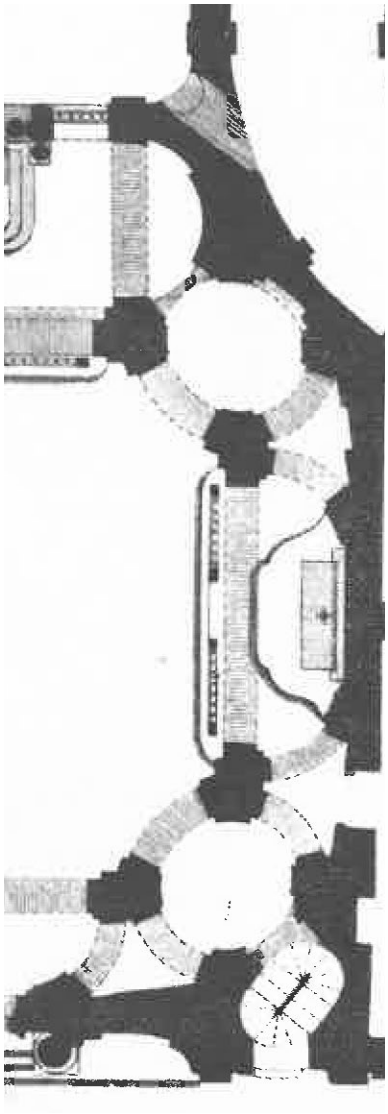
Students are required to attend and participate at critiques, pin-ups and reviews for their full duration. For reviews, work must be pinned up at the designated time and no less than 10 minutes before the scheduled deadline. Students who have not pinned up 10 minutes prior to the deadline will receive a letter grade deduction in the category of "Professional " and will not be permitted to present on the day or review. Students must remain at the review for the presentations of the entire class. Failure to remain present will result in a letter grade deduction in the category of "Professional". Students who fail to attend a review will receive a grade of "0" for the Category of "Professional"

SUPPLY LIST

Purchase the following supplies and bring them to class. Label all equipment with your name. Please note that additional materials (i.e.printing, model material) will be required for each project. Necessary materials will be specified in the project handouts.

Required:

Architectural Scale, 12"
½" White acid free artists tape
Scissors
X-acto Knife + #11 blades
Olfa knife or equivalent mat knife
Metal cork-backed straight edge, 12" and 24"
Push pins, metal or transparent, hundreds
Lock(s)
Glues, white or tacky
Acid free glue-stick
Metallic measuring tape, 25'



1742_S. Chiara, Turin

SCHEDULE: (Subject to Change)

WEEK	DATE	ASSIGNMENT	TECHNIQUE	PRODUCTS	READING (see bibliography for full citation)	OUTCOMES
1	8.20: Lecture/ Worshop 1 8.23: Pin-up	1.0 Partially Similar: Lineaments The first excercise will require the digital analysis and reproduction of a polygonal precedent via Alberti's definition of a lineament.	Orthography	geometric diagram, text	"Domes" in Moussavi, Farshid, and Daniel López. The Function of Form. Alberti, Leon Battista. 1988. *The Art of Buildng in Ten Books*. (selections)	Formal, Technical. A.6
2	8.27: Workshop 8.30: Pin-up (ADD/DROP)	1.0 Lineaments	Orthography Digital Modeling	plan, section, oblique, text	Vitruvius Pollio., and M. H. Morgan. 1960. *Vitruvius : The Ten Books on Architecture*	Formal, Technical A.6
3	9.03: Workshop 9.06: Pin-up	1.0 Lineaments	Rendering Digital Modeling Oblique Drawing	plan, section,rendered oblique, text		Formal, Technical, Conceptual A.6
4	9.10:Pin-up 9.13: Desk Crit	2.0 Partially Similar: Variants Beginning again students will reproduce the part from assignment one as a parametric model and use this model to pursue a partially similar variant of the precedent.	Computation Oblique Drawing	plan, section,rendered oblique, text	Reiser, Jesse., and Nanako. Umemoto. 2006. *Atlas of Novel Tectonics (selections)*	Formal, Technical, Conceptual, Professional A.6, A.1
5	9.17: Review 1 9.20: Workshop	2.0 Variants	Computation Oblique Drawing Physical Modeling	geometric diagram, oblique	"The Difficulty Whole" in Venturi, Robert. Complexity and Contradiction	Formal, technical, Oral A.6, A.1
6	9.24: Workshop 9.27: Pin-up	2.0 Variants	Computation Oblique Drawing Physical Modeling	geometric diagram, oblique, section, plan,		Formal, Technical, Conceptual A.6, A.1
7	10.01: Desk-crit 10.04: Pin-up	2.0 Variants	Computation Oblique Drawing Physical Modeling	geometric diagram, oblique, section, plan, model , 3D print		Formal, Technical, Conceptual A.6, A.1
8	10.08: (No Class) 10.11: Review 2	3.0: Partially Similar: Compartition Returning to Alberti's definition of compartition, Students will examine the division of the interior into a set of programmed spaces.	Computation Oblique Drawing Physical Modeling Orthography Digital Modeling Rendering	geometric diagram, oblique, section, plan, model	Alberti, Leon Battista. 1988. *The Art of Buildng in Ten Books*.(selections)	Formal, Technical, Conceptual, Professional A.6, A.1

9	10.15: Workshop 10.18: Pinup (Withdraw Deadline)	3.0 Compartition	Computation Oblique Drawing Physical Modeling Orthography Digital Modeling Rendering	geometric diagram, oblique, section, plan, model	The Difficult Whole" in Venturi, Robert. Complexity and Contradiction	Formal, Technical, Conceptual, Professional, Oral A.1
10	10.22: Workshop 10.25: Pin-up	3.0 Compartition	Computation Oblique Drawing Physical Modeling Orthography Digital Modeling Rendering	geometric diagram, site plan		Formal, Conceptual A.1
11	10.29: Workshop 11.01:	3.0 Compartition	Computation Oblique Drawing Physical Modeling Orthography Digital Modeling	geometric diagram, site plan,oblique, section, plan, model		Formal, Conceptual A.1
12	11.05: Workshop 11.08:Review 3	3.0 Compartition	Computation Oblique Drawing Physical Modeling Orthography Digital Modeling	geometric diagram, site plan,oblique, section, plan, model	Alberti, Leon Battista. 1988. *The Art of Buildng in Ten Books*.(selections)	Formal, Technical, Conceptual A.1
13	11.12: Desk-Crit 11.15: Pin-up	4.0 Partially Similar: Locality Using the "exceptions" identified in assignment one, students will engage a specific site introducing problems to the overall similarity of the parts.	Computation Oblique Drawing Physical Modeling Orthography Digital Modeling	geometric diagram, site plan,oblique, section, plan, model	Cohen, Preston Scott. 2001. *Contested Symmetries and Other Predicaments in Architecture*. New York: Princeton Architectural Press. (selections)	Formal, Technical, Conceptual A.1
14	11.19: Desk-Crit 11.22: Pin-up	4.0 Locality	Computation Oblique Drawing Physical Modeling Orthography Digital Modeling	geometric diagram, site plan,oblique, section, plan, model		Formal, Technical, Conceptual, Professional, Oral A.1
15	11.26: Pin-up 11.29: No Class	4.0 Locality	Computation Oblique Drawing Physical Modeling Orthography Digital Modeling			
16	12.03 : Last Class 12.04: Final Review (Tentative)	4.0 Locality				

DEPARTMENT POLICIES AND PROCEDURES

Requirements for Documentation and Archiving
Each student must submit documentation of the full semester's work at the end of each term, in pdf format. Materials should include research, writing, and design work, including important study models and sketches. Studio faculty will further define how this work should be organized and presented before the end of the semester. Failure to submit the required documentation in usable format may result in a grade reduction in the final grade of the semester. Documentation of the studio work is essential for the NAAB accreditation process and assessment of the architecture program.

The university reserves the right to retain student work for archival purposes. Projects/models, assignments, and exams will be kept at the department's discretion for this purpose. Students will be asked to help with archiving their projects at the end of the semester.

Writing Requirements
All written work must meet the standards for English. Poorly written papers may be returned without a grade for revision and resubmission, and may be subject to grade reduction. Students are encouraged to utilize the Woodbury Writing Center. Link is here.

Studio Culture
The studio environment is an essential component in learning to become an architect. One goal of the School of Architecture is to create a vibrant, exploratory, safe and respectful learning culture for students. Only through respect between faculty and students, as well as students among themselves, can a healthy educational studio culture be fostered. Students are required to uphold high standards of behavior and academic discipline while in the studio. See the full Studio Guidelines and Studio Culture Policy for more information.

School Policy on Social Equity and Diversity
Our mission is to provide an environment where people can learn, teach and work with a shared sense of purpose, core values and respect without bias towards individual beliefs, values and areas of difference. We do this in an effort to create a community that respects and values the full and equal inclusion of its members. Our goal is to provide an environment that is welcoming and inclusive of all.

Universal Pedagogy
Woodbury University is committed to making reasonable accommodations to assist individuals with disabilities in reaching their academic potential. Students desiring accommodations due to a physical, learning or psychological disability must first complete an Accommodations Request Form, which can be downloaded here, and found under "Academic Resources." Accommodations cannot be granted prior to the instructor's receipt of a Notification of Special Needs Release Form from the Disabilities Coordinator. Accommodations are never provided retroactively. (For more information, contact the Disabilities Coordinator (818) 394-3345.)

Academic Honesty
Students are responsible for familiarizing themselves with Woodbury's Student Code of Conduct, which can be found in the Catalog. Academic misconduct, dishonesty, plagiarism, and cheating will not be tolerated and may lead to failure of the course.

Grade Requirements
Refer to the Woodbury University catalog for grading standards and policies.

Environmental Responsibility
Studio projects shall be designed in a socially and environmentally responsible manner. All projects should reduce dependencies on non-renewable resources.

Class Attendance
It is mandatory that students take advantage of all scheduled course time. Regular attendance at EVERY class is expected throughout the duration of the class/studio time. Arrival at the beginning of the class period is required. Lateness or early departure will be considered as an absence. 'Regular and prompt attendance at all university classes is required. The instructor is not obligated to assign extra work or to prepare additional examinations for classes missed. It is understood that when 15% of the class time has been missed, the student's absence rate is excessive. Each instructor will announce his/her attendance policy in the course syllabus.

Excused Absence
Students should report any illness or emergency to their course instructor, preferably before missing the class, by emailing the instructor. Written documentation (doctor's note, etc.) is required for an excused absence, and should be submitted to the instructor at the next class meeting. Extended absence due to medical issues, family issues, etc. should be reported to the Dean of Students' office for appropriate documentation.

Students who anticipate absence due to religious observance or similar commitments should speak with their instructor at the start of the term to review all dates in question and develop a plan to meet all course requirements.

Email
Students are advised to meet with their instructors during posted office hours. Face-to-face communication in discussing and resolving problems is preferable to email exchanges. Additionally, meetings must be scheduled in advance using email correspondence. Email correspondence must be written in a respectful and professional manner. It is the student's responsibility to consistently check for email.

Grievance Protocol
Students should use the following protocol for questions, grievances, or general concerns about coursework and the studio environment. Health and safety concerns and emergencies should immediately be directed to campus security (818-252-5208). Academic concerns should be directed first to the student's instructor, and then to the studio coordinator as appropriate. If further consultation is required, the student is advised to meet with the Coordinator and/or the Chair (Marc Neveu, both Undergraduate and Graduate).

Class Syllabus and Structure
While every effort will be made to follow the outline of the published syllabus, course structure and calendar may be changed at the instructor or coordinator's discretion. Announcements will be made if such changes occur. Students who miss class are responsible for tracking any such announcements.

Calculation Of Grade

Letter grades are converted to numeric values using the following values:

Letter	GPA	%	Definition
A	4.00-3.84	96-100	Student learning and accomplishment far exceeds published objectives for the course/test/assignment and student work is distinguished consistently by is high level of competency and/or innovation.
A-	3.83-3.50	92-95	
B+	3.49-3.17	88-91	Student learning and accomplishment goes beyond what is expected in the published objectives for the course/test/assignment and student work is frequently characterized by its special depth of understanding, development, and/or innovative experimentation.
B	3.16-2.84	84-87	
B-	2.83-2.50	80-83	Students learning and accomplishment meets all published objectives for the course/test/assignment and the student work demonstrates the expected level of understanding, and application of concepts introduced.
C+	2.49-2.17	76-79	
C	2.16-1.84	72-75	
C-	1.83-1.50	68-71	Student learning and accomplishment based on the published objectives for the course/test/assignment were met with minimum passing achievement.
D+	1.49-1.17	64-67	
D	1.16-0.60	60-63	
F	0.00-0.60	< 60	Student learning and accomplishment based on the published objectives for the course/test/assignment were not sufficiently addressed nor met.